Edition

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GUITAR • VOCAL

The Black Crowes

WITH TABLATURE™

$hake Your Money Maker

FULL COLOR FOLD-OUT INS

The Black Crowes
$hake Your Money Maker

As recorded by THE BLACK CROWES on DEF AMERICAN Records

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The Black Crowes

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neup

Chris Robinson (vocals)
Rich Robinson (guitar)
Jeff Cease (guitar)
Johnny Colt (bass)
Steve Gorman (drums)

he
istory

If rock 'n' roll is down 'n' dirty, boozin', bloozin', and floozin';
If rock 'n' roll is letting loose all your emotions;
If rock 'n' roll is reacting to signing a record deal with the word "cool";
If rock 'n' roll is crashing a car so you can put the real thing instead of a sound effect in a song;
Then The Black Crowes is rock 'n' roll.

/e're very passionate about life," says lead singer Chris Robinson. "We're not content to just go through every day. We el and think whatever we want to. If we want to sit in a room and listen to a record for two days, that's what we do. We're t about compromise. We know what we need to do and we do it—when it feels right."

n *Shake Your Moneymaker*, the Atlanta quintet's debut album on Def American (distributed by Geffen Records), The ack Crowes puts its finger on it and spells it out, from boogie stomp to gutter rock, from barroom bravado to soul shakin' d blues wailin'. Despite its youth and modern rock star looks, this is a band with a classic attitude about rock 'n' roll. It's wonder, then, that ex-Allman Brothers keyboard player and legendary sideman Chuck Leavell agreed to play tensively on the record.

calls Chris, "He listened to a few songs and said, 'You're awfully young to be playing rock 'n' roll like this.' I asked him, o you think it's a problem?' He said, 'No, I'm just totally surprised.'"

ys guitarist Rich Robinson, Chris' younger brother by three years, "A lot of bands today just do this so they can have unch of 14-year-old girls look at them and say 'Oooh!' That's why so much of music today is prefabricated: same lyrics, me choruses. They get signed because they look cool and play cool solos. It's like mass production. What happened songs?"

ake Your Moneymaker is filled with real songs with real emotion. "This band is different from others because of our orities," says Chris. "The songs are first. I won't deny that I appreciate all the things that go along with it, because I choose live my life a certain way. But we didn't get this band together because we had the right hair, cool clothes and a halfway cent name. I don't have time for any of that. There is no other way we'll be. There is no other way we *can* be."

nest? You'd better believe it. Take the name of the album, for example. "On one hand, it's just a vivid sexual thing, but the other it makes you think, too," explains Chris. "It's kind of what we do, isn't it? Whether it's a dancer in a strip club me wiggling my ass on stage, it's the same thing. We're all shaking our money makers."

ten closely and you soon discover that the songs on the album may be uptempo, but what they're talking about aren't good times. "We just tell the truth," says Rich, "not whether something is good or bad, right or wrong."

s a pretty decadent record," Chris adds. "It cuts like a razor blade. The lyrics often contradict one another from verse verse because that's the way life is and I like to tell everyone's side of the story."

e Black Crowes' story begins with the two brothers. Totally opposite personalities, their yin and yang is extraordinary watch together. "Rich has always been the coolest guy in school or wherever," says the talkative Chris. As for the quietly ughtful Rich, he acknowledges that 'Chris has been talking for me since he was three years old. But we fit perfectly as air."

m day one, the Crowes played only originals as the Robinson brothers concentrated heavily on their songwriting talents. ys Chris, "Our father was a musician, so there was a lot of stuff around the house. We grew up on Joe Cocker and Sly ne. In seventh grade I got into AC/DC and Aerosmith. When you love it that much, you dig for everything you can get."

Atlanta, where either Southern rock or alternative rock are the norms, the Crowes' harder attitude was shunned.

"We came off as arrogant because we love what we do," admits Chris. "Atlanta's my home, and I love it, but we weren' going to pigeonhole ourselves to suit a few people."

The band began five years ago as Mr. Crowe's Garden. Chris was 18 and Rich only 15 when they played their first gig i Chattanooga, Tenn. "The club owner wrote us a check for $50 and it bounced," remembers Rich.

The current lineup started to come together about three years ago when the band was in the studio working on demos an needed a drummer. Steve Gorman, living in the same house with another band, did the session for the Crowes and neve left, in many ways becoming the steadying influence in the band. Six bass players later, they settled on the energetic Johnn Colt.

Then, in 1988, the band decided to try a crunchy, two-guitar attack. "But we wanted someone who not only could play bu was what we considered a Crowe, who lived like we lived," says Chris. Enter Jeff Cease.

Based in Nashville with another band, Cease had played on the same bill with the Crowes. After one particular gig, girlfriend of another band threw a party in her luxury apartment. "He and these girls followed our van to the party—non of them were invited!" says Chris. "Jeff was sitting on the floor of this beautiful apartment putting out his cigarette on th carpet. I thought, 'That's something one of us would do!'"

When Cease later came to Atlanta to play, Chris asked if he wanted to join the Crowes. "We just asked, 'Do you know an John Lee Hooker?' The response was 'Yeah,' and he was in."

A year later, after a name change, they landed at Def American. The Black Crowes were finally album-bound. "We said 'Cool, let's make a record.' We wanted all these different guitars and amps for different sounds," Chris says. "But we go to the studio in Atlanta and found we only had three guitars and two amps."

Seat-of-the-pants recording fit The Black Crowes' raw style. Which brings us to that car crash. The story goes that Gorma had a '66 Dodge Dart and one night had been drinking when he slammed into a trash can. Soon it became a ritual. Wheneve they would drive into a parking lot, they'd crash into a dumpster.

So when someone had the idea to add a car crash on the track "Thick N' Thin," the band knew exactly what to do. The took a portable recorder and taped Steve ramming his car into the dumpster outside the studio—seven times. "Actually we wanted to find more dumpsters so we could get different sounds," says Rich, with a smile.

Yep, The Black Crowes have an attitude.

"There's a tension around this band. We hang out together. I never knew bands didn't do that. These have been my fou best friends whether we played music or worked at the Budweiser factory. We're more like a tribe than a gang. When we come into a bar, it's like, 'The Crowes think they own the place! Who do they think they are?' The next day, everyone's talking."

For The Black Crowes, rock 'n' roll is what you live for.

"We're Black Crowes 24 hours a day," Chris continues. "We want to bring back that excitement when a fan would be in the blood of it all, when you knew everything about a song like you knew your girlfriend. When you know that the guy who wrote it really felt that way. That's magic, and in a business that sometimes falls away from the true emotion, there aren't a lot of magical bands anymore. We want to be one of them."

The Black Crowes are redefining rock 'n' roll in the '90s by bringing it full circle to where it all began. Best of all, they're doing it by following their hearts. It's the only way they know.

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TWICE AS HARD

Words and Music by
Richard Robinson and Christopher Robinson

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1st, 2nd Verses
w/Rhy. Fig. 2 (4 times)

(G) (C) (Gtr. II) G C G C

1. Yeah,_ yeah_ Clean as a whis - tle_ smell - in' like a rose._
2. Oh, yeah._ Your sis - ter al - ways sing - in'_ She play the step - child_

Full (cont. in slashes) 1/2

Full 1/2

G C G C Gtrs. I&II F/C

She got no dirt - y lit - tle fin - gers. Blood-shot eyes are gone._____
A bro - ken lit - tle mem - o - ry. Her heart was nev - er kind._____

w/Rhy. Fill 1 (Gtrs. I & II) Rhy. Fig.3 F/C C N.C.

Chorus
w/Rhy. Fig. 1
G C

Tell me I'm wrong_____ Twice_____ as hard_
Tell me I'm blind._____

G C G C

as it was the first time_ I said good - bye._____ Twice_____ as hard_

Rhy. Fig. 2 (Gtr. I)

(w/slide)

G C F/C

as it was the first time_ I said good - bye._____

C F/C

Gtrs. I&II (end Rhy. Fig. 3) w/Rhy. Fill 1 (Gtrs. I & II) N.C.

And no one 'll ev - er wan - na know. Love ain't fun - ny. A crime in the wink of an eye._____

Guitar solo
G
*Lead gtr.

*standard tuning

Gtrs. I & II

let ring - - -

P.M. - - -

Full Full

C/G G C/G G

Yeah, blood - shot eyes are

H P H H H

P.M.

H P H H

(cont. in slashes)

H H P P P P P P

let ring *let ring* *let ring* *let ring*

w/Rhy. Fill 1 (Gtrs. I & II)
N.C.

C F/C C F/C

Gtrs. I&II

gone. Tell me I'm wrong. Yeah!

sl.

sl.

Chorus
w/Rhy. Figs. 1 & 3 (both 1st 4 bars only)

G C G C

Twice as hard as it was the first time I said good - bye.

w/Rhy. Figs. 1 & 3 (both 1st 4 bars only)

G C G C

Twice as hard as it was the first time I said good - bye.

w/Rhy. Figs. 1 & 3 (both 1st 4 bars only)

G C

Twice as hard as it was the

Gtr. III

w/slide *let ring (throughout)* *sl.

sl. sl. P sl.

*Gtr. III: All slides marked "sl." are performed without slide.

w/Rhy. Figs. 1 & 3 (both last 4 bars only)

G C G

first time I said good - bye. Twice as hard

sl. sl. sl. sl.

sl. sl. sl. sl.

G C F/C C

as it was the first time I said good-bye.

Gtrs. I, II & III

sl. sl. sl.

sl. sl.

Gtr. III

N.C. G

sl. sl. sl. sl. sl.

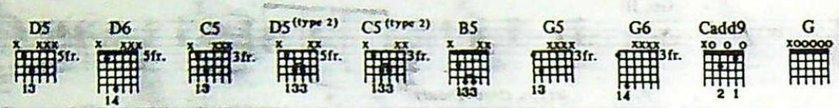
Gtrs. I & II

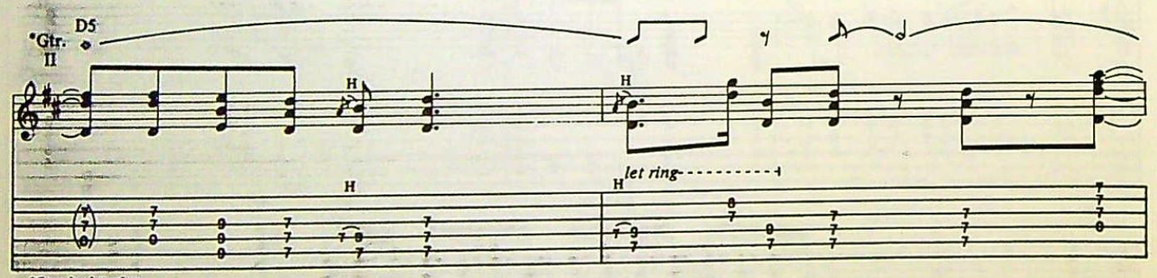
sl. sl. sl. sl. sl.

sl. sl. sl. sl. sl.

JEALOUS AGAIN

Words and Music by
Richard Robinson and Christopher Robinson





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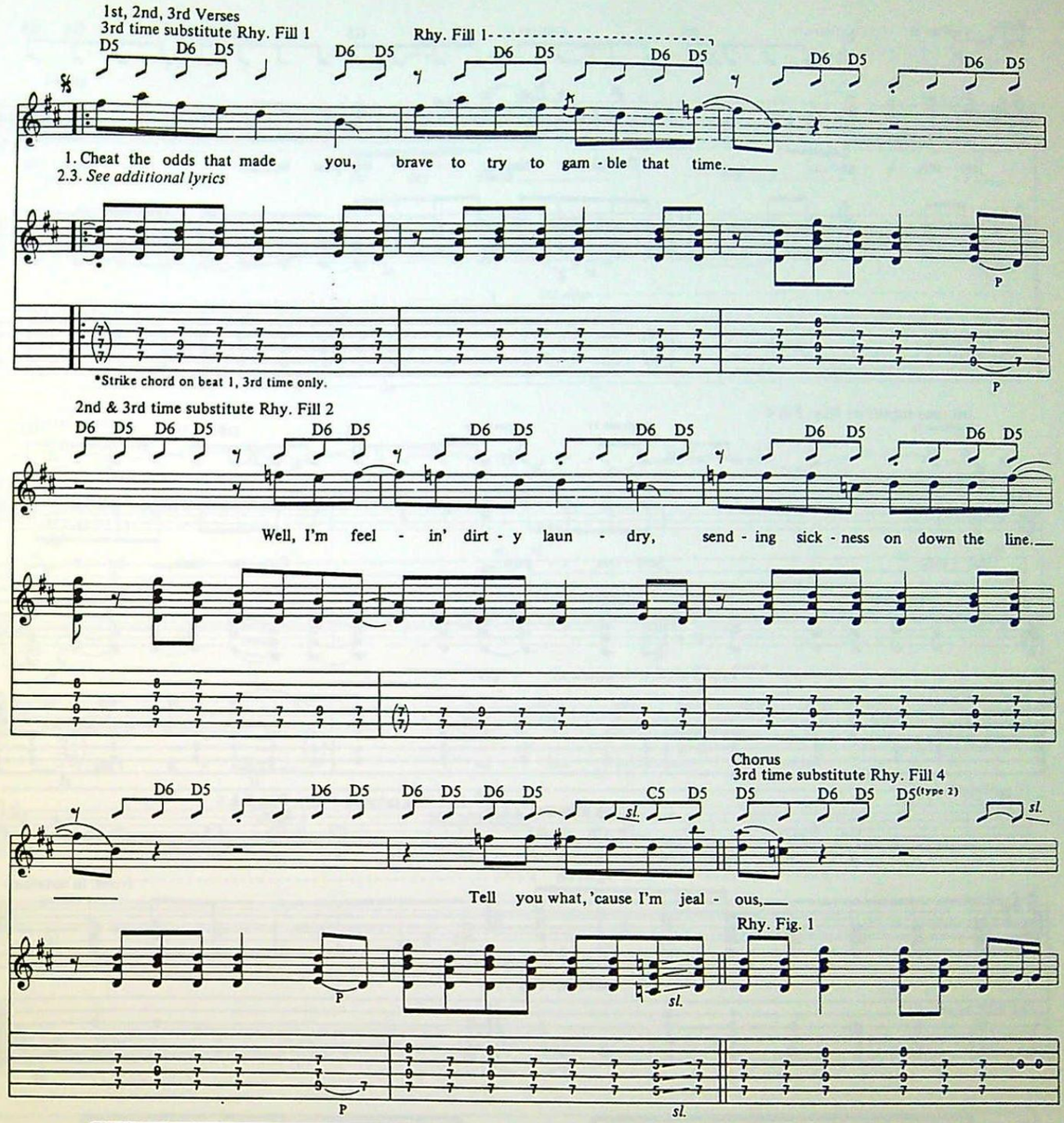
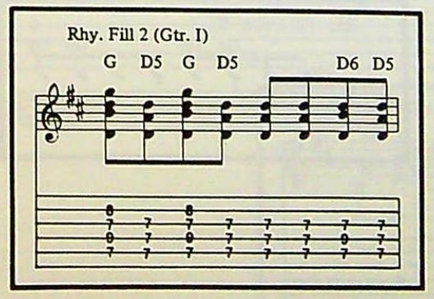
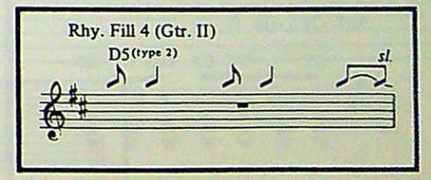

1st, 2nd, 3rd Verses
3rd time substitute Rhy. Fill 1
Rhy. Fill 1
D5 D6 D5 D6 D5 D6 D5 D6 D5 D6 D5
1. Cheat the odds that made you, brave to try to gam - ble that time.
2.3. See additional lyrics
P
*Strike chord on beat 1, 3rd time only.
2nd & 3rd time substitute Rhy. Fill 2
D6 D5 D6 D5 D6 D5 D6 D5 D6 D5 D6 D5
Well, I'm feel - in' dirt - y laun - dry, send - ing sick - ness on down the line.
Chorus
3rd time substitute Rhy. Fill 4
D6 D5 D6 D5 D6 D5 D6 D5 C5 D5 D5 D6 D5 D5 (type 2)
sl.
Tell you what, 'cause I'm jeal - ous,
Rhy. Fig. 1





Rhy. Fig. 1A

C5(type 2) D5(type 2) B5 D5(type 2) G5 G6 G5 G6 G5

jeal - ous a - gain. Thought it time I let you in. Yeah, I'm

3rd time substitute Rhy. Fill 4

D5(type 2) C5(type 2) D5(type 2) B5 D5(type 2) G5

jeal - ous, jeal - ous a - gain. Got no time, ba - by.

1. (end Rhy. Fig. 1A) 2. 2nd time substitute Rhy. Fills 5 & 6

3fr.

G6 G5 G6 G5 G6 G5 G5

(cont. in notation)

(end Rhy. Fig. 1)

Rhy. Fill 5 (Gtr. I)

G5 C/G G5 C/G G G5

Rhy. Fill 6 (Gtr. II)

G6 G5 G6 G5

Bridge

C G

Stop, un - der - stand me. I

*Rhy. Fig. 2 (Gtr. I)

mf let ring

** clean tone

*Doubled by acous. gtr.
**Next 7 bars only.

Riff A (Gtr. II)

let ring sim.

mf

C G5 2nd time substitute Rhy. Fill 7

ain't a - fraid of los - in' face.

(end Rhy. Fig. 2)

let ring

(end Riff A)

Rhy. Fill 7 (Gtr. I)

let ring

w/Rhy. Fig. 2 & Riff A

C G C G5

Stop, un - der - stand me. I ain't a - fraid of ev - er los - in' faith in you.

To Coda ⊕ Substitute Rhy. Fill 3

D.S. (take 2nd ending) al Coda

Gtr. II D5 D6 D5 D6 D5 D6 D5 D6 D5 D6 D5 D6 D5 D6 D5 D6 D5

Hey.

Gtr. I

f

Coda ⊕ (w/last bar of Riff A)

Interlude (Gr. II out) N.C.(D)

los - in' faith in you.

Rhy. Fill 8

*Gtr. I

sl. *let ring* *sim.*

*Continue clean tone till chorus.

w/Rhy. Fill 8 (7 times)

Don't you think I want to, don't you think I would? Don't

you think I'd tell you, ba - by, if I on - ly could? Am I act - ing cra - zy,

Rhy. Fill 3 (Gtr. I)

let ring

*distortion on.

w/Rhy. Fill 9

⑤7fr.

Gtr. II D D5 C5 D5

sl.

p *f*

am I just too proud? Am I just plain la - zy? Ev - er, ev - er, ev - er, ev - er,

Chorus

w/Rhy. Fig. 1 & Rhy. Fill 4 w/Rhy. Fig. 1A

D5(type 2) C5(type 2) D5(type 2) B5 D5(type 2) G5 G6 G5 G6 G5

jeal - ous, jeal - ous a - gain. Thought it time that I let you in.

Substitute Rhy. Fill 10 Resume Rhy. Fig. 1

D5(type 2) C5(type 2) D5(type 2) B5 D5(type 2) G5 G6 G5 G6 G5

Jeal - ous, jeal - ous a - gain. Got no time to let you in. Oh, yeah, I'm

•w/Rhy. Fig. 1 (1st 7 bars only) & Rhy. Fill 4 w/Rhy. Fig. 1A

D5(type 2) C5(type 2) D5 B5 D5(type 2) G5 G6 G5 G6 G5

jeal - ous, jeal - ous a - gain. Got no time, well, to let you in.

•Substitute Rhy. Fill 10 for 1st bar of Rhy. Fig. 1

Substitute Rhy. Fill 10 Resume Rhy. Fig. 1 Gtr. I

D5(type 2) C5(type 2) D5(type 2) B5 D5(type 2) G5

Jeal - ous, ba - by, I'm jeal - ous a - gain. Got no time, ba - by, yeah, yeah, oh, yeah.

•w/Rhy. Fig. 2 (1¾ times) & Riff A (2 times)

C G C G5 1. 2. w/Rhy. Fill 11

I'm

•Gtr. I: use clean tone for next 8 bars only.

Rhy. Fill 9 (Gtr. I)

sl. *let ring*

Rhy. Fill 10 (Gtr. I)

D5 D6 D5 D6

Rhy. Fill 11 (Gtr. I)

(cont. in slashes)

let ring *P*

*Rhy. Fig. 3 (Gtr. I)
Cadd9
G
(end Rhy. Fig. 3)
w/Rhy. Fig. 3 (till end)
Cadd9
G
Voc. Fig. 1
jeal - ous, with a jeal - ous heart.
Gtr. II
Full
hold bend
let ring- - -
*Doubled by acous. gtr.
w/Voc. Fig. 1 (till end)
Cadd9
G
(end Voc. Fig. 1)
I'm
hold bend
let ring- - -
Cadd9
G
Full
Repeat and fade
Cadd9
G
Full

Additional Lyrics

2. Always drunk on Sunday, tryin' to feel like I'm at home.
Smell the gasoline burnin', boys out feelin' nervous and cold. Oh yeah. *(To Chorus)*

3. Never felt like smilin', sugar gonna kill me yet.
Found me loose-lipped and laughin', singin' songs, ain't got no regret. *(To Chorus)*

SISTER LUCK

Words and Music by
Richard Robinson and Christopher Robinson

Moderately slow Rock ♩ = 68
B♭
F5
3fr.
C
5fr.
Intro
C F/C C
*Gtr. I
F/C C
mf
*Use open G tuning (low to high): D G D G B D.
Rhy. Fig. 1
F/C C B♭
E♭/B♭ B♭ C
(end Rhy. Fig. 1)
w/Rhy. Fig. 1 (5 times)
F/C C
*Gtr. II
*Standard tuning
B♭ E♭/B♭ B♭ C F/C C
(Band in)
F/C C B♭ E♭/B♭ B♭ C F/C C

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1st Verse
w/Rhy. Fig. 1 (7 times)

F/C C B♭ E♭/B♭ B♭ C

Wor - ried sick, my eyes are hurt - in'.

w/Rhy. Fig. 1A (2½ times)

F/C C B♭ E♭/B♭ B♭ C

To rest my head I'll take a life

Rhy. Fig. 1A (Gtr. II)

(end Rhy. Fig. 1A)

F/C C B♭ E♭/B♭ B♭ C F/C C

Out-side, the girls are danc - in'. 'Cause when you're down, it just don't seem

w/Fill 1

B♭ E♭/B♭ B♭ C

right.

w/Rhy. Fig. 1A (3½ times)

F/C C B♭ E♭/B♭ B♭ C

Feel - ing sec - ond fid - dle to a dead man.

F/C C 3 B♭ E♭/B♭ B♭ C F/C C

Up to my neck with your dis - re - gard. Like a beat dog that's a - walk - in' on the

B♭ E♭/B♭ B♭ C F/C C

Broad - way.

w/Fill 2

B♭

No one wants to hear you when you're down.

Gtr. I

Fill 1 (Gtr. II)

Fill 2 (Gtr. II)

Chorus

D G/D D C F/C C B♭ N.C. B♭

Sis - ter Luck is a - scream-in' out some - bod - y else - 's

Rhy. Fig. 2 (Gtr. II)

Gtr. I

E♭/B♭ B♭ D G/D D C F/C C B♭

name.

Sis - ter Luck is a - scream-in' out

(end Rhy. Fig. 2)

N.C. B♭ E♭/B♭ B♭

some - bod - y else - 's name.

w/Rhy. Fig. 1 (2 times)

C F/C C B♭ E♭/B♭ B♭ C F/C C B♭ E♭/B♭ B♭ C

A

2nd Verse

w/Rhy. Fig. 1 (3 times) & Rhy. Fig. 1A (4 times)

F/C C B♭ E♭/B♭ B♭ C F/C C B♭ E♭/B♭ B♭ C

flip of a coin might make a head turn. No sur - prise, who sleeps?

w/Rhy. Fill 1

F/C C B♭ E♭/B♭ B♭ C F/C C B♭

Held my hand o - ver a can - dle. The flame burn - in', but I nev - er weep.

Rhy. Fill 1 (Gtr. I)

C F/C C B♭

P.M. - - -

Chorus

w/Rhy. Fig. 2

D G/D D C F/C C B♭ N.C. B♭

Sis - ter Luck is a - scream - in' out some - bod - y else - 's

Rhy. Fig. 3 (Gtr. I)

D G/D D C F/C C B♭

name. Sis - ter Luck is a - scream - in' out

(end Rhy. Fig. 3)

w/Rhy. Fill 2

N.C. B♭ E♭/B♭ B♭

some - bod - y else - 's name, what a shame.

*Gtr. III

*Standard tuning

(Gtr. I)

Rhy. Fill 2 (Gtr. II)

N.C. B♭ B♭

Guitar solo
C
w/wah as filter
grad. bend
Rhy. Fig. 4 (Gtr. I)
Bb
F5
w/Rhy. Fig. 4
let ring
(end Rhy. Fig. 4)
C
F5
let ring
let ring

Chorus
w/Rhy. Figs. 2 & 3 (2 times)
D
G/D
C
F/C
Bb
Sis - ter Luck is a - scream - in' out
*Gtr. IV
*Standard tuning
N.C.
some - bod - y else - 's name.
Sis - ter Luck is a -
w/Rhy. Fill 2
scream-in' out some-bod - y else - 's name, what a shame.
A.H. (8va)
(Gtr. IV out)
Outro
w/Rhy. Fig. 4 (2 times)
Gtr. III

C B♭ F5

C B♭ C B♭

C B♭ F5

w/Rhy. Fig. 4 (1st 3 bars only)

C B♭ C B♭

Gtr. I B♭

rit.

F5 C

COULD I'VE BEEN SO BLIND

Words and Music by
Richard Robinson and Christopher Robinson

F♯5 B5 E5 B5VII B6 A5 A♯5 D5 D

Moderate Rock ♩ = 135

Intro *Gtr. I N.C. F♯5 E5 B5

mf H

*Use open E tuning (low to high): E B E G♯ B E

Rhy. Fig. 1 *(Gtr. II) N.C. 1st Verse F♯5 B5 F♯5

Oh, could I've been so blind? So emp - ty that I've

Rhy. Fig. 1A

*Standard tuning.

(end Rhy. Fig. 1)

E5 B5 F♯5 w/Rhy. Figs. 1 & 1A (both 2 times) B5 F♯5

nev - er felt warm. Can I spell it out? Turn my - self

(end Rhy. Fig. 1A)

E5 B5 F♯5 B5 F♯5

out of my home. Look - in' like a fool, feel - in' e -

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ven worse_ than it seems._ Try - in' hard ___ as nails,___ be - liev - in'_ on -

E5 B5 F♯5 w/Rhy. Figs. 1 & 1A (both 1st 2 bars only) B5 F♯5

(end Rhy. Fill 1)

Rhy. Fill 1

ly in___ my - self.___

E5 B5VII B5 B5VII B6 B5VII B6 D5 A5 A♯5 B5VII

Rhy. Fill 1A

(end Rhy. Fill 1A)

Pre-chorus

Rhy. Fig.2

(end Rhy. Fig. 2)

w/Rhy. Figs. 2 & 2A (both 2 times)

B6 B5VII B6 B5VII B6 D5 A5 A♯5 B5VII B6 B5VII B6 B5VII

And now it looks like in - no - cence is gone.___ I___ know right and I___

Rhy. Fig. 2A

(end Rhy. Fig. 2A)

sl.

B6 D5 A5 A♯5 B5VII B6 B5VII B6 B5VII B6 D5 A5 A♯5 B5VII

___ know_ what's wrong._ Feel - in' lone - ly, that's the way it goes ___ some -

Rhy. Fill 2

B6 B5VII B6 B5VII B6 B5VII

(end Rhy. Fill 2)

times.___ 2. With my great -

Rhy. Fill 2A

(end Rhy. Fill 2A)

H

2nd, 3rd Verses

w/Rhy. Figs. 1 & 1A

F♯5 B5 F♯5 E5 B5

___ est fear,___ paint a smile___ from ear___ to ear.___

3. *See additional lyrics*

F♯5 w/Rhy. Figs. 1 & 1A (both 1st 2 bars only) B5 F♯5

___ A - lone and cry - in',___ liv - in'___ like

w/Rhy. Fills 1 & 1A

E5 B5VII B6 B5VII B6 B5VII B6 D5 A5 A♯5 B5VII

this is no bet - ter than dy - in'.___

Pre-chorus

w/Rhy. Figs. 2 & 2A (both 3½ times)

B6 B5VII B6 B5VII B6 D5 A5 A♯5 B5VII B6 B5VII B6 B5VII

I tell you, ba - by, things are gon - na change.___ Look - in' like we were caught___

B6 D5 A5 A♯5 B5VII B6 B5VII B6 B5VII B6 D5 A5 A♯5 B5VII

___ out in the rain.___ Feel - in' lone - ly, that's the way it goes ___ some -

To Coda ⊕ Chorus

B5VII B6 B5VII F♯5 F♯5

Rhy. Fig.3

B6 B5VII B6 B5VII E5

times. Could I___ ev -

Rhy. Fig. 3A

let ring- -

B5VII B6 B5VII B6 B5VII B6 B5VII (end Rhy. Fig. 3)

er have been___ so blind?

Whoa,___

(end Rhy. Fig. 3A)

w/Rhy. Figs. 3 & 3A (both 2 times)

could I ev - er have been so blind?

Could I ev - er have been so blind? Yeah,

w/Rhy. Figs. 3 & 3A (1st 3 bars only)

could I ev - er have been so blind?

(end Rhy. Fig. 4)

Guitar solo

Rhy. Fig. 4

*Standard tuning

(end Rhy. Fig. 4A)

Rhy. Fig. 4A

w/Rhy. Figs. 4 & 4A (both 3 times)

let ring

let ring

Chorus

w/Rhy. Figs. 3 & 3A

Could I ev - er have been so blind? Yeah,

(Gtr. III out)

w/Rhy. Figs. 3 & 3A (both 1st 2 bars only)

w/Rhy. Fills 2 & 2A

D.S. al Coda

could I ev - er have been so blind? 3. Hard - est thing that I

Coda

Chorus

w/Rhy. Figs. 3 & 3A (both 3½ times)

Could I ev - er have been so blind? Yes, could I ev -

er have been so blind? Oh, could I ev - er have been

w/Rhy. Fills 2 & 2A

so blind? Yes, could I ev - er have been so blind?

w/Rhy. Figs. 1 & 1A

rit.

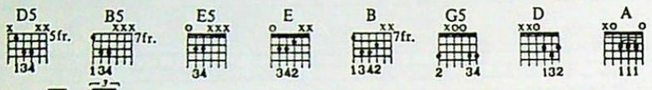
Additional Lyrics

3. Hardest thing that I ever had to do
Was stand up straight and tell it all to you.
Look you right in the eye,
Tell you baby, sorry but I had lied.

3rd Pre-chorus: And now it looks like innocence is gone.
I know right and I know what's wrong.
Feelin' lonely, that's the way it goes sometimes. *(To Coda)*

SEEING THINGS

Words and Music by
Richard Robinson and Christopher Robinson



Very slowly ♩.= 39

Intro • Gtr. I A

Rhy. Fig. 1

mp *let ring*

•Use open G tuning (low to high): D G D G B D and place capo at 2nd fret. TAB numbers shown are actual fret numbers. A "2" in TAB is thought of as an open string.

Riff A

• Gtr. II

mp

sl.

*Standard tuning

F♯m7 (end Rhy. Fig. 1) A F♯m7 N.C.

(end Riff A)

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1st, 2nd Verses
w/Rhy. Fig. 1 (2 times)

A F♯m7

1. I find it hard_ to shed a tear.___ Brought it on your - self,___ my dear.___
2. *See additional lyrics*

Riff B

A F♯m7

And wrong,_ yes, I___ may be.__ Don't__ leave a light on.___ for me__

A/G 1. D

'cause I___ ain't_ com - in'_ home.___ It hurts me, ba - by, to be___ a - lone.___

Rhy. Fig. 2

(end Riff B)

A

N.C.

Yes,_ it hurts me, ba - by._

sl. sl.

sl. sl.

sl.

sl.

2.

D5

Gtr. II

Pre-chorus

B5

mf

sl.

And this love___ tears_ us_ a - part._ Won't find me bent down___ on_ my

Gtr. I

H

sl.

mf

sl.

H H

E5 E B5 B B5

sl.

3

knees.___ Oh___ yeah._ Ain't_ bend - in' o - ver back - wards, ba - by, not to

sl.

sl.

Chorus
w/Bkgd. Voc. Fig. 1

E5 E G5 D A

please,_ oh.___ 'Cause I'm - a see - in'_ things_ for the first time. Oh,_ I'm - a

G5 D A G5 D A

see - in'___ things_ for the first time._ Oh,_ yeah,_I'm - a see - in'___ things_ for the first time_ in my

G5 D

Organ solo
w/Riff A
A

mp

life,___ in my life,_ yeah.

mp

sl. sl. sl. sl.

sl. sl. sl. sl.

Bkgd. Voc. Fig. 1

Sing 3 times

See - in'___ things for the first time. Oo, oo,___ oo.

F♯m7 A F♯m7 N.C.

3rd Verse
w/Riff B
A N.C. F♯m7

And I used to dream a bet - ter day that nev - er came

w/Rhy. Fig. 1
A F♯m7

And "sor - ry" ain't noth-in' to me. I'm gone, and that's the way it must be.

w/Rhy. Fig. 2
A/G w/Rhy. Fill 1
D

So please, I've done my time. Lov - in' you is such a crime.

Gtr.

mf

Rhy. Fill 1
Gtr. II D

let ring- - - let ring- - -

Pre-chorus
B5
Gtr. II mf

You won't find me down on, on my knees. Oh, no, no, no.

B B5 E5 E

Won't find me o - ver back - wards, ba - by, just to please. Oh, yeah, yeah, yeah, yeah. 'Cause I'm - a

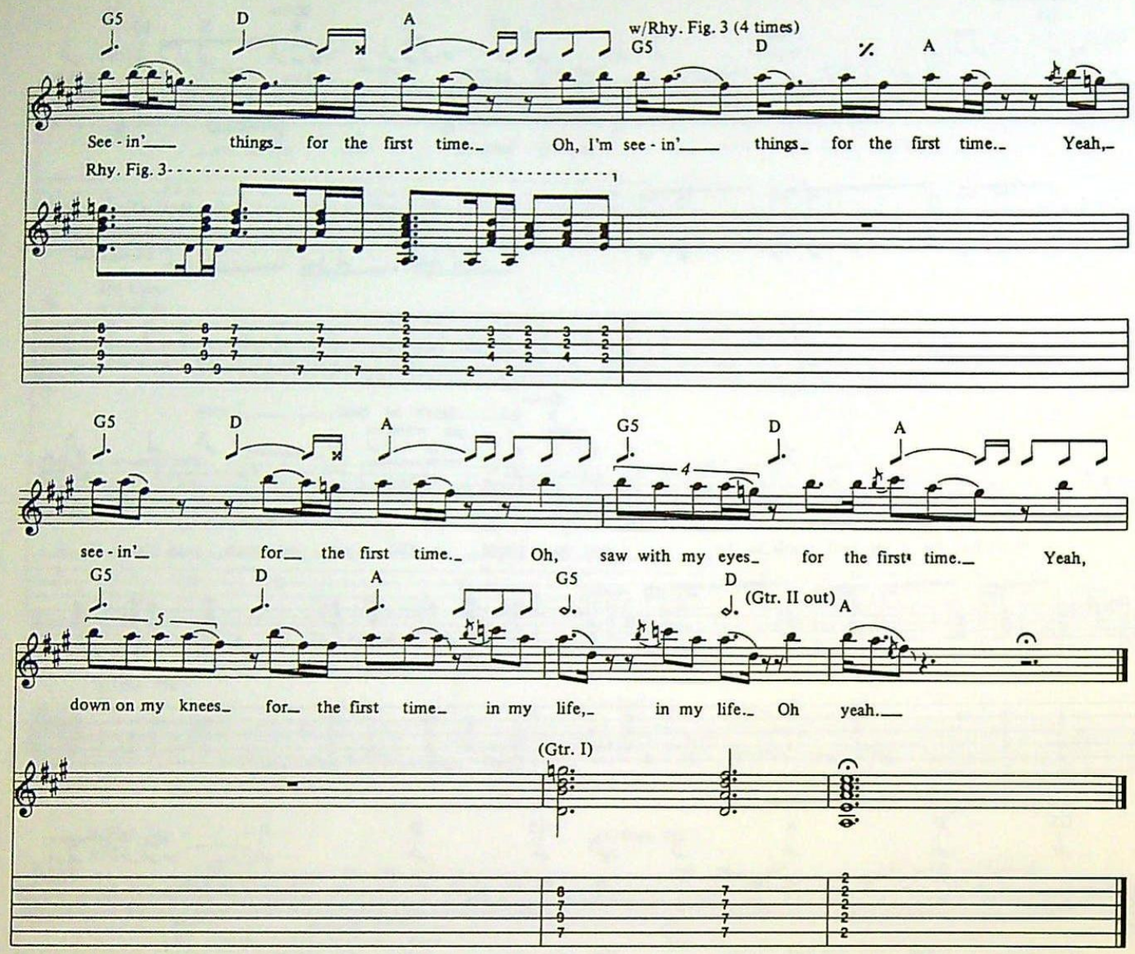
Chorus
w/Bkgd. Voc. Fig. 2
G5 D A G5 D A

see - in' things for the first time. I'm see - in' things for the first time.

Bkgd. Voc. Fig. 2

Sing 7 times

See - in' things for the first time. Oo, oo, oo.

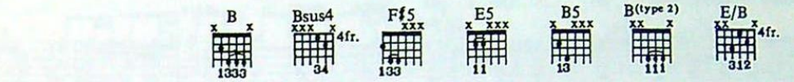

G5
D
A
w/Rhy. Fig. 3 (4 times)
See - in'___ things_ for the first time._ Oh, I'm see - in'___ things_ for the first time._ Yeah,_
Rhy. Fig. 3
see - in'_ for__ the first time._ Oh, saw with my eyes_ for the first time._ Yeah,
(Gtr. II out)
down on my knees_ for_ the first time_ in my life,_ in my life._ Oh yeah.___
(Gtr. I)

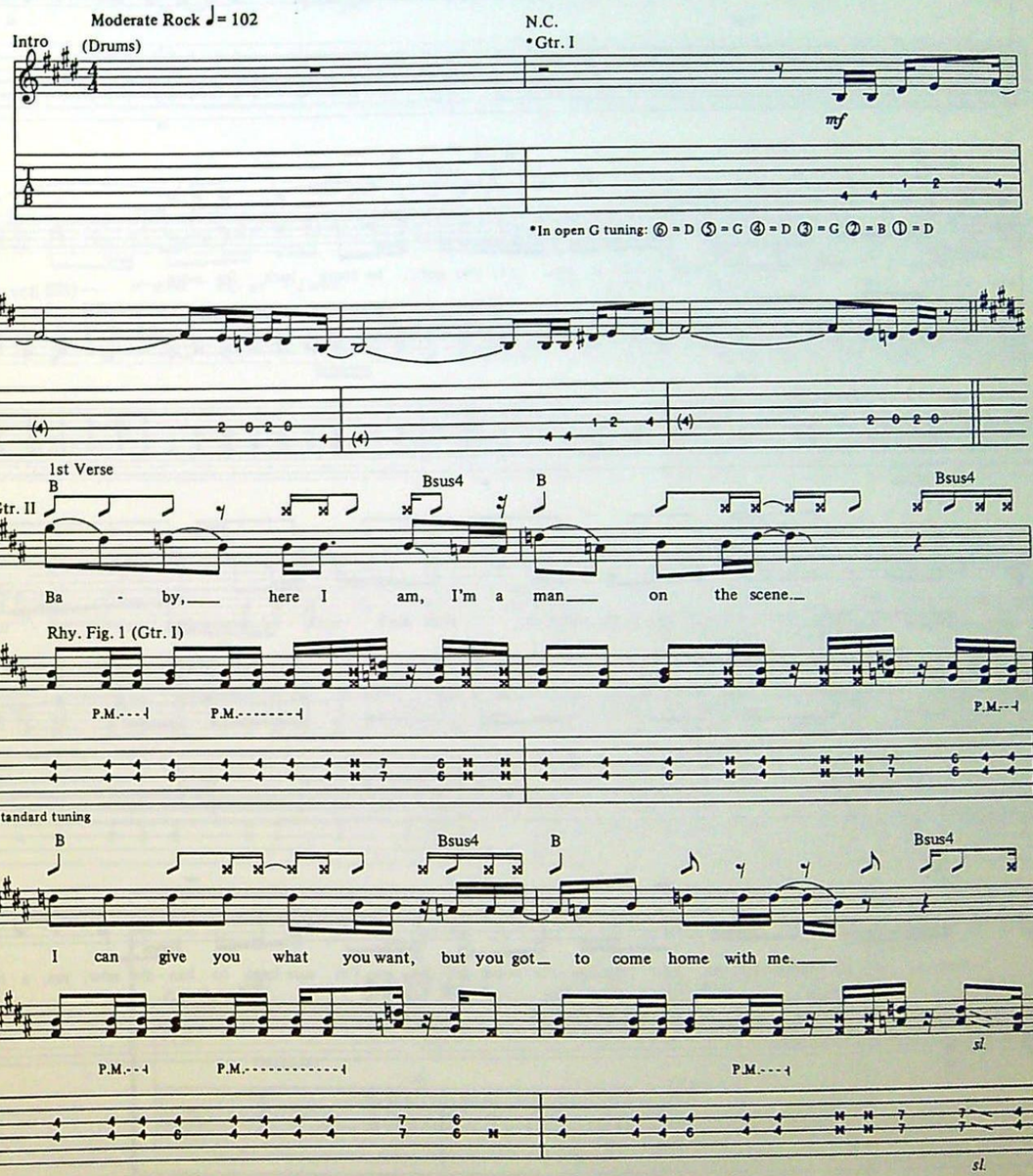
Additional Lyrics

2. A hundred years will never ease.
Hearin' things I won't believe.
I saw it with my own two eyes.
All the pain I can't hide.
And this pain starts in my heart.
And this love tears us apart. *(To Pre-chorus)*

HARD TO HANDLE

Words and Music by
Otis Redding, Alvertis Isbell
and Allen Jones




Moderate Rock ♩= 102
Intro
(Drums)
N.C.
*Gtr. I
mf
*In open G tuning: ⑥ = D ⑤ = G ④ = D ③ = G ② = B ① = D
1st Verse
B
Bsus4
*Gtr. II
Ba - by,___ here I am, I'm a man___ on the scene._
Rhy. Fig. 1 (Gtr. I)
P.M.
*Standard tuning
I can give you what you want, but you got_ to come home with me.___
sl.

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B Bsus4 B Bsus4

I've got_ some good_ old lov - in' and I got some more in store.___ Uh,

P.M. sl. sl.

B Bsus4 B sl.

when I get_ through throw - in' it on_ ya, you got_ to come back for more.___ (end Rhy. Fig. 1)

P.M. P P

Chorus
F♯5

Boys have things that come_ by the doz - en. That ain't noth - in' but drug - store lov - in'.

3 sl. sl.

B

Pret - ty lit - tle thing, let me light your can - dle 'cause, uh, ma - ma, I'm sure hard to han - dle now, yes, a - round.

w/Riff A
D E A E B

2nd Verse
B

Ac - tion speaks loud - er than words_ and I'm a

sl. sl. sl. sl.

Bsus4 B Bsus4

man___ o' great ex - pe - r'ence. I know you got an - oth - er man, but I can

H H

B Bsus4 B Bsus4

love you bet - ter than him_ Take_ my hand,___ don't_ be a - fraid_ I'm gon - na

sl. sl. sl. sl.

Riff A (Gtr. II)
D E A E B

sl.

(w/slide)

sl.

B Bsus4 B Bsus4

prove ev' - ry word I say. I'm ad - ver - tis - in' love for free, so you can

Chorus
B F♯5

place your ad with me. Boys that come a - long, a dime by the doz - en.

sl.

That ain't noth - in' but ten cent lov - in'.

sl.

sl.

B

Pret - ty lit - tle thing let me light your can - dle 'cause, uh, ma - ma, I'm sure hard to han-dle now, yes, a - round.

w/Riff B

A E B A E B A B

Yeah. Hard to han - dle now.

A E B A E B A5

Oh, ba - by.

sl.

sl.

3rd Verse
w/Rhy. Fig. 1

B Bsus4 B Bsus4

Ba - by, here I am, the man on your scene.

B Bsus4 B Bsus4

I can give you what you want but you got to come, uh, home with me.

B Bsus4 B Bsus4

I've - a got some good old lov - in' and I got some more in store.

B Bsus4 sl.

When I get through throw - in' it on you, you got - ta come a - run - nin' back for more.

Riff B (Gtr. II)

A E B A E B A E B A E B

(w/slide)

Chorus
F♯5

E5 F♯5

Boys - 'll run a - long, a dime_ by the doz - en. That ain't noth - in' but drug - store lov - in'.

B5

Pret - ty lit - tle thing, let me light your can - dle 'cause, uh, ma - ma, I'm sure hard to han - dle now, yes, a - round.

w/Riff D
A E B

A E B

w/Riff C
A E B

A E B

Riff C (Gtr. I)

Hard,_ hard to han - dle now._ Oh, yeah,_ yeah,_ yeah,_ yeah,_ ooh, yeah.

* Gtr. III

*Standard tuning

Riff D (Gtr. II)

A E B A E B A E B A E B

(w/slide)

Guitar solo
w/Rhy. Fig. 1

B Bsus4 B Bsus4

A.H. (15ma)

(type 2)
B5 E/B

A.H. pitches: D♯ B D

B Bsus4 B Bsus4 B

A.H. (8va)

hold bend hold bend

Chorus
F♯5

Boys that run a - long, a dime_ by the doz - en. That ain't noth - in' but ten cent lov - in'.

B

Pret - ty lit - tle babe, let me light your can - dle 'cause, uh, ma - ma, I'm sure hard to han - dle now, yes, a - round.

w/Riff C (2 times) & Riff D

A E B A E B A E B A E B

Yeah. So hard to han - dle now. Oh, yeah.

8va

Gtr. III

Full

Full

Outro
w/Rhy. Fig. 1

B Bsus4 B Bsus4 B Bsus4

Ba - by. Uh, good lov - in'. Ba - by.

8va

Full Full Full

3 3 3

Full Full Full hold bend

B Bsus4 B Bsus4

Ba - by, oh, oh, good lov - in'. I need good

8va

P P H sl. sl. P P H sl. sl. P sl. P sl.

B Bsus4 B Bsus4 B

lov - in'. I got to have it. Oh, yeah.

8va

Full 1/2 loco

Full 1/2

sl. sl.

w/Riff C (3½ times) & Riff D (1st 3 bars only)

A E B A E B A E B

Yeah. So hard to han - dle now. Yeah.

1/2 1/4 P H sl. 1/2 1/4 Full 1/2 1/4

1/2 1/4 P H 1/2 1/4 Full 1/2 1/4

sl.

w/Rhy. Fills 1 & 2

A E B Free time

Mm, mm.

1/2 1/4 P P Full sl.

1/2 1/4 P Full sl.

reverse rake

P

Rhy. Fill 1 (Gtr. I)

A E B Free time

Rhy. Fill 2 (Gtr. II)

A E B Free time

(w/slide)

THICK N' THIN

Words and Music by
Richard Robinson and Christopher Robinson

C 5fr. F/C 5fr. F5 10fr. E5 9fr. D5 7fr. C5 5fr. C6 5fr. B♭5 F5 III 3fr.

Uptempo Rock ♩= 195

Triplet feel

Intro

*Gtr. I

Rhy. Fig. 1

C F/C C F/C C F/C C F/C C

(end Rhy. Fig 1)

*Car wreck sound effects for approx. 7 secs.

*Use open G tuning (low to high): D G D G B D

w/Rhy. Fig. 1 (2½ times)

F/C C F/C C F/C C F/C C F/C C

*Gtr. II

steady gliss. w/slide

*Standard tuning

*Gtr. III

*Standard tuning

F/C C F/C C F/C C F/C C

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C F/C C F/C C F/C C

Rhy. Fig. 2

F/C C F/C C

(end Rhy. Fig. 2)

Rhy. Fig. 2A

w/Rhy. Figs. 2 & 2A (both 1½ times)

F/C C F/C C F/C C

w/Rhy. Fill 1

F/C C F/C C

(Gtr. I)

F/C C

1. Hey, I got a

Rhy. Fill 1 (Gtr. III)

1st, 2nd Verses
*w/Rhy. Fig. 2A (3½ times)
C F/C C F/C C F/C C F/C C F/C C F/C C F/C C F/C C
chain saw buzz - in'. Who's that cuss - in'? Eyes
2. *See additional lyrics*
sl. (Gtr. II out)
sl.
*The first beat of Rhy. Fig. 2A is struck, not tied (this bar only). Rhy. Fig. 2A is palm muted.

F/C C F/C C F/C C F/C C F/C
start blink - in'. The boys all start
Pre-chorus
C F/C C F5 E5 D5 C5 ④7fr. A C5 F5 E5 D5 C5
their wish - in'. Left hold - in' the bag a - gain. Burn - in' it at both ends.
Gtr. III
P.M.
sl. sl.
C6 C5 F5 E5 D5 C5 C6 C5
sl.
Don't be - lieve that she's a friend. Thick,

Chorus
B♭5 F5III
To Coda
C F/C C F/C C F/C C
babe. Thick n' thin. Let it loose,
Rhy. Fig. 3
sl. sl. steady gliss. sl. (1) sl.
w/Rhy. Fig. 3
B♭5 F5III
*w/Rhy. Fig. 2A
C F/C C F/C C F/C C F/C C
y'all. Let it go on to the wind. Hey.
*The first beat of Rhy. Fig. 2A is struck, not tied.

w/Rhy. Fig. 2A (2½ times)
F/C C F/C C F/C C 1.2. F/C C F/C C 3.w/Rhy. Fill 1 F/C C F/C C D.S. al Coda
Coda
C F/C C F/C C F/C C w/Rhy. Fig. 3 B♭5 2. Heard a
Let it loose, y'all. Let it go,
Rhy. Fig. 4

w/Rhy. Fig. 4
F5III C F/C C F/C C F/C C F/C w/Rhy. Fig. 3 B♭5
go, go on. It's thick.
Gtr. II
Full Full Full 1/2 1/2
(w/slide)
Full Full Full 1/2 1/2

F5III C w/Rhy. Fig. 4 F/C C F/C C F/C C F/C sl. w/Rhy. Fig. 3 B♭5

Thick n' thin. Let it loose. Let it go on

1/2 1/2 Full

1/2 1/2 Full

F5III w/Rhy. Fill 2 C sl. dim.

to the wind.

(Gtr. II out) sl.

(w/slight feedback) dim.

sl.

④7fr. A C ④7fr. A C ⑤7fr. D C C6 C

I got a

w/Fill 1 F/C C

chain saw buzz - in'. Come on, yeah. Who's that cuss - in'?

Rhy. Fill 2 (Gtr. III)

C5

Fill 1

Gtr. II

pick slide

F5 E5 D5 C5 ④7fr. A C F5 E5 D5 C F/C C

Hold - in' the bag a - gain. Burn - in' it at both ends,

Gtr. III (Gtr. III out)

sl. sl. sl. sl.

dim.

yeah, yeah, yeah, yeah.

(cont. in notation) N.C. C5

I heard the

(Gtr. I) Full (cont. in slashes)

Full

(Gtr. I) F/C C sl.

clock tock tick - in'. Got the mad -am and we start - ed bitch - in'. But it

Gtr. III sl.

steady gliss. sl.

Pre-chorus

F5 E5 D5 C5 C6 C5 F5 E5 D5 C5

sounds like shit to me. Last laugh mine will be.

C6 C5 F5 E5 D5 C5 C6 C5 B♭5

Don't be - lieve she is clean. Thick,

steady gliss.

F5III C5 C6 C5 C6 C5 C6 C5

babe. Thick n' thin. Let it loose,

Gtr. II

Full Full Full

B♭5 F5III C5 C6 C5 C6 C5 C6 C5

let it go, let it loose on to the wind. Well, it's thick.

3/4 1/2 1/2 1/2 Full Full Full Full 1/2 Full 1/2 Full

grad. bend

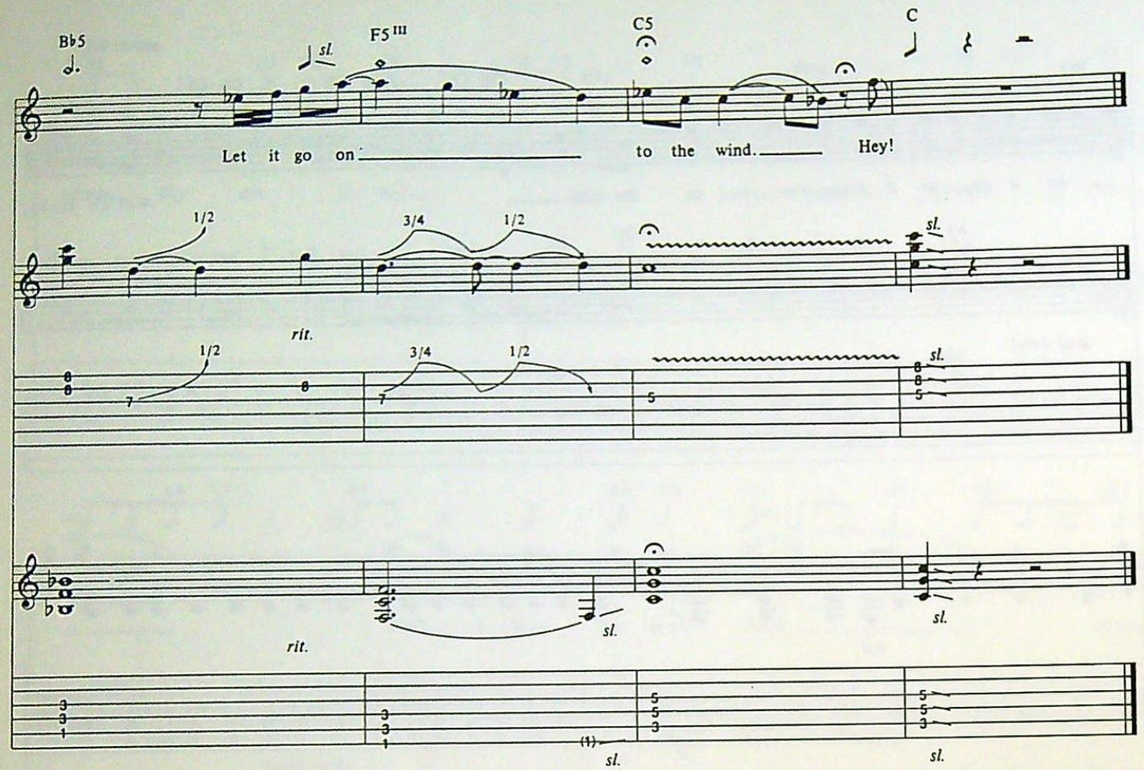
P.M.

B♭5 F5III C5 C6 C5 C6 C5 C6 C5

Thick n' thin. Oh, God! Let it loose.

1/2 1/2 1/2 1/2 1/4

*straight 8ths



Additional Lyrics

2. Heard a clock tock tickin'.
I see the madam start bitchin'.
I see the boys, they itch itchin'.
The girls don't ever know what they're missin'.

2nd Pre-chorus: But it sounds like shit to me.
Last laugh mine will be, yeah.
I don't believe she's clean. *(To Chorus)*

SHE TALKS TO ANGELS

Words and Music by
Richard Robinson and Christopher Robinson

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1st Verse
w/Rhy. Fig. 2 (3 times)

E A6/9 E A6/9 E A6/9 E A6/9 E

dic - tion in cer - tain com - pa - ny.

A6/9 E A6/9 E

Yes, she'll tell you she's an or - phan af - ter you meet her fam -

A6/9 E A6/9 E

i - ly.

Rhy. Fill 1 (end Rhy. Fill 1)

B E/B B A E A6/9 E A6/9 E

E(type 2) B E/B B A

E A6/9 E A6/9 E B E A6/9 E A6/9 E

2. She paints her eyes as black as

Rhy. Fig. 3 (end Rhy. Fig. 3)

*Harm.

*Harm.

*Harm. refers to all notes except low E (⑥open)

2nd, 3rd, 4th, Verses
w/Rhy. Fig. 2 (3 times)

E A6/9 E A6/9 E A6/9 E A6/9 E

night, now. Pulls those shades down tight.

3.4. *See additional lyrics*

A6/9 E A6/9 E

Yeah, she gives a smile when the pain comes. The pain gon - na make ev - 'ry - thing al -

Chorus

w/Rhy. Fill 1 A6/9 E A6/9 E B E/B B A

right. Says she talks to an - gels.

E A6/9 E A6/9 E E(type 2)

They call her out by her name. Oh yeah, she talks to

To Coda

B E/B B A Asus2 A Asus2 A E 1. w/Rhy. Fig. 3 A6/9 E A6/9 E

an - gels. Says they call her out by her name.

B E A6/9 E A6/9 E

3. She keeps a lock of hair in her

2.

E(type 2) A6/9 E A6/9 E A6/9 E Bridge A Asus2(♯11) Asus2(type2) E

her name. She don't know no lov -

A/E E A Asus2(♯11) Asus2(type 2) E A/E E

er, none that I ev - er seen.

A Asus2(♯11) Asus2(type 2) E A/E E Asus2

Yeah, to her that ain't noth - in', but to me, it means,

E w/Rhy. Fig. 1 A6/9 E A6/9 E B

means ev - 'ry - thing.

E A6/9 E A6/9 E N.C. E A6/9 E A6/9 E

N.C. w/Rhy. Fig. 2 E A6/9 E A6/9 E *D.S. al Coda*

4. She paints her eyes as black as

Coda E(type 2) A6/9 E A6/9 E E(type 2)

her name. Oh

B E/B B A E A6/9 E A6/9 E

an - gels, they call her out by her name.

E(type 2) B E/B B A Asus2

Oh oh, she talks to an - gels. They call her out,

B E/B B A B E/B B A

yeah yeah, call her out. Don't you know that they

E A6/9 E A6/9 E

call her out by her name.

Additional Lyrics

3. She keeps a lock of hair in her pocket.
She wears a cross around her neck.
The hair is from a little boy,
And the cross from someone she has not met, well, not yet. *(To Chorus)*

4. *Repeat 2nd Verse*

STRUTTIN' BLUES

Words and Music by
Richard Robinson and Christopher Robinson

G5 D A D/A E5 C♯5

Moderate Rock ♩ = 134

2nd time substitute Rhy. Fig. 2 (Gtr. I)

Rhy. Fig. 1 G5 D A D/A A G5 D A D/A A

*Gtr. II

**Gtr. I

Intro

*semi-harm.

*Standard tuning
**Use open G tuning (low to high): D G D G B D

2nd time substitute Rhy. Fig. 2 (Gtr. I) (end Rhy. Fig. 1)

G5 D A D/A A G5 D A D/A A

1st, 2nd, 3rd Verses
2nd time substitute Rhy. Fig. 1 (last 2 bars only)
3rd time substitute Rhy. Fig. 1

w/Rhy. Fig. 2 (3 times)
2nd time substitute Rhy. Fig. 1 (last 4 bars only)

G5 D A D/A A G5 D A D/A A

1. Hey, boys, buzz - in' bee sting - in'. Ring - in' ears nev - er wan - na stop.
2. Got them breez - es fi - n'lly blow - in'. No tell - in' when the train pulls in.
3. Hey, boys hang - in' on the cor - ner, where you hid - in' when the lights go dim?

Rhy. Fig. 2

G5 D A D/A A G5 D A D/A A

Stand tall, sick - ness creep - in' right on. Strut - tin' blues wan - na find me a - gain.
My ba - by got her en - gine hum - min'. Strut - tin' blues wan - na find me a - gain.
Get the light - nin', thun - der crack - in'. Strut - tin' blues wan - na find me a - gain.

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Chorus
E5 E6 E5 E6 E5

2nd, 3rd times substitute Rhy. Fill 2 (Gtr. II)
E6 E5 A E N.C.

3rd time substitute Rhy. Fill 1 (Gtr. I)

Got my head spin - nin' 'round.

Won - d'rin' when it's gon - na stop.

Riff A (Gtr. I)

(end Riff A)

Gtr. II

*2nd time

w/Riff A
E5 E6 E5 E6 E5

2nd, 3rd times substitute Rhy. Fill 3 (Gtr. II)
E6 E5 A E N.C.

1st time substitute Rhy. Fill 1 (Gtr. I)

Got my head spin - nin' 'round.

Won - d'rin' when it's gon - na stop.

*2nd, 3rd times

Rhy. Fill 2 (Gtr. II)
E5

Rhy. Fill 1 (Gtr. I)

Rhy. Fill 3 (Gtr. II)
E5

F♯5 F♯6 F♯5 F♯6 F♯5 F♯6 F♯5 F♯6 F♯ N.C.

Got my head spin - nin' 'round, Won -

Riff B (Gtr. I)

Riff C (Gtr. II)

• w/Riff B
F♯5 F♯6 F♯5

w/Riff C
F♯6 F♯5 F♯6 F♯5 F♯6 F♯

To Coda

d'rin' when it's gon - na stop.

Got my head spin - nin' 'round.

(end Riff B)

(end Riff C)

*1st 2 bars only 3rd time

N.C.

Won - d'rin' when it's gon - na stop.

Gtr. II E5 C♯5

Gtr. I *Gtr. III

8va** Full

P.M. sl. (Gtr. I cont. in Rhy. Fig.3) Full

*Standard tuning sl. **8va applies to Gtr. III only.

Guitar solo w/Rhy. Fig. 3

8va Full Full Full Full Full Full

(19) 19 19 19 19 19 19 19 19 19 19 19

8va 1/2 sl. loco 1/2 sl. 1/2

3 3 3

1/2 sl. 1/2 1/2

19 19 19 19 19 19 19 19 17 18 (18) 9 11 (11)

sl.

D.S. (no repeat) al Coda

8va Full Full Full Full Full Full Full sl.

(11) 9 11 Full 12 (12) sl. Full 19 19 19 19 19 19 Full 19 17 Full Full (19) sl.

Rhy. Fig. 3

Play 6 times

Gtr. I C♯6 C♯5 C♯6 C♯5 C♯6 C♯5 C♯6 C♯5 C♯6 C♯5 C♯6 C♯5 E5

Coda (w/last 2 bars of Riff C) N.C.

Bridge A7(no 3rd) (Gtr. II out) D5 A5

Won - d'rin' when she wan - na stop.

Gtr. I H sl. Riff D

let ring let ring let ring sl.

H sl. 11 11 13 11 11 13 11 11 6 8 6 8 6 4 9 9 8 7 9 7 (7) 7 7

w/Riff D (2 times) A7(no 3rd) D5 A5

3

Buz - zin' bee sting - in'.

(end Riff D)

let ring

2 (2) (2) 9

Rhy. Fig. 4 (Gtr. II) A D

3

They ears al - ways ring - in'. Hey!

Gtr. III + H sl. H

*w/wah sl. H sl.

5 7 9 8 10 (10)

H

*+ = closed (treble)
o = open (bass)

(end Rhy. Fig. 4) w/Rhy. Fig. 4 & Riff D (1st 3 bars only)

A D

3 3

Buzz - in' bee gon - na sting me one more time.

Harm. sl. H sl.

Harm. sl. H sl.

7 (7) 7 7 7 7 7 7 5 7 9 8 10 (10)

sl. H

Outro solo
w/Rhy. Fig. 4 (2 times)

A D

Head's_ spin - nin' 'round._____

Gtr. I

Rhy. Fig. 5

w/Rhy. Fig. 5 (till end)

(end Rhy. Fig. 5)

Rhy. Fig. 6 (Gtr.II)

grad. bend

w/Rhy. Fig. 6 (till end)

(end Rhy. Fig. 6)

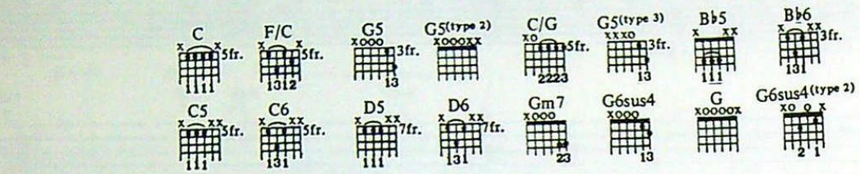
let ring- - - -

Begin fade

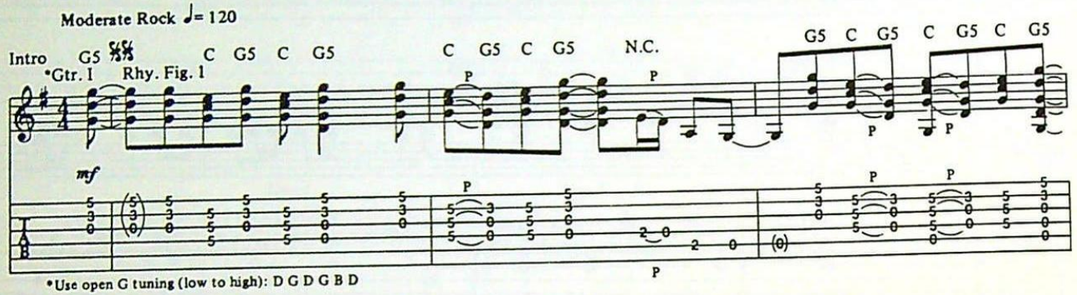
Fade out

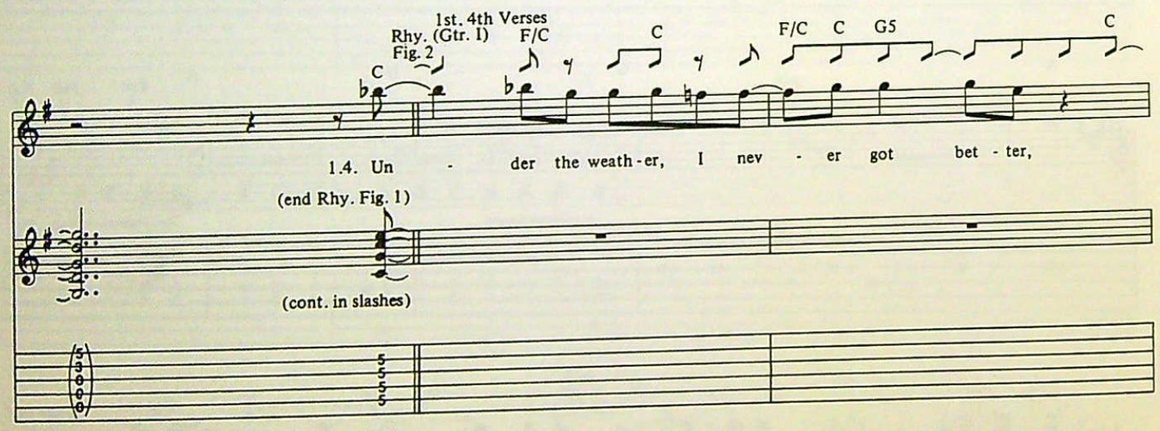
STARE IT COLD

Words and Music by
Richard Robinson and Christopher Robinson



Moderate Rock ♩= 120





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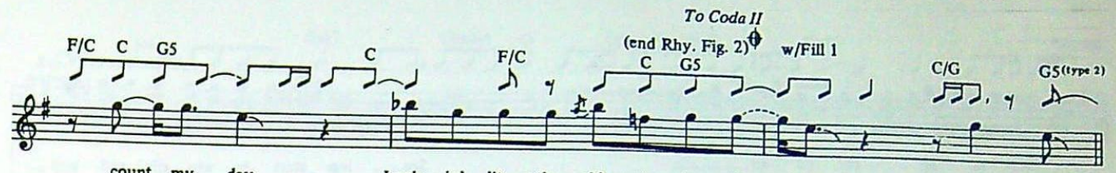
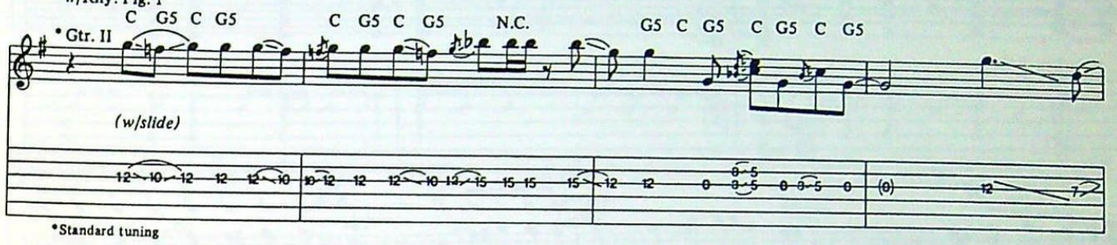
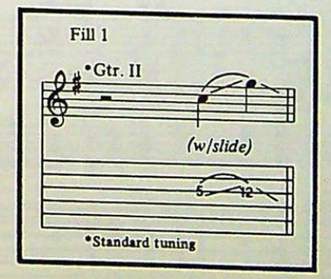






G5 C

Nev - er up for no air. Sea legs start to wig - glin', and sick

G5 C (Gtr. I) G5 C/G G5 B♭5 Rhy. Fig. 3 Chorus B♭6 B♭5 B♭6 B♭5 B♭6 C5

I'm still feel - in'. Just then I know I nev-er cared. Don't you wan - na feel it?

Rhy. Fig. 3A

To Coda I

C6 C5 C6 C5 C6 G5 C/G G5 C/G G5 C/G G5 C/GG5 (end Rhy. Fig. 3) Rhy. Fig. 4 B♭5 B♭6 B♭6 B♭5 B♭6 C5

Don't you wan - na stare it cold? Don't you wan - na feel it?

(end Rhy. Fig. 3A) Rhy. Fig. 4A

(end Rhy. Fig. 4) Guitar solo II

C6 C5 C6 C5 C6 D5 D6 D5 D6 D5 *Gm7 G6sus4

Don't you wan - na stare it cold? Oh, yeah.

(end Rhy. Fig. 4A) 8va sl. (w/slide)

*Piano and gtr. arr. for gtr. (during solo section only).

8va- Gm7 G♭sus4 G G6sus4(type 2) G Gm7 G6sus4

D.S. al Coda I

Gm7 G6sus4 G G5 C

Whoo! 3. Nev -

8va- loco

Coda I w/Rhy. Figs. 3 & 3A (both 2 times)

B♭6 B♭5 B♭6 B♭5 B♭6 C5 C6 C5 C6 C5 C6 G5 C/G G5 C/G G5

you wan - na feel it? D - don't you wan - na stare it cold?

C/G G5 C/G G5 B♭5 B♭6 B♭5 B♭6 B♭5 B♭6 C5 C6 C5 C6 C5 C6 G5 C/G G5 C/G G5

Yeah, don't you wan - na feel it? Don't you wan - na stare it cold?

w/Rhy. Figs. 4 & 4A

C/G G5 C/G G5 B♭5 B♭6 B♭5 B♭6 B♭5 B♭6 C5 C6 C5 C6 C5 C6 D5 D6 D5

And don't you wan - na feel it? Don't you wan - na stare it cold?

Guitar solo III

D6 C F/C G G6sus4(type 2) G G6sus4(type 2) G C

Oh, yeah.

8va- sl. (w/slide)

F/C C G G6sus4(type 2) G C F/C C G

8va

loco

D.S. al Coda II

G6sus4(type 2) G C C G5 G5(type 3)

'Eah, yeah, yeah.

Coda II C(type 2) • B♭5

Chorus
w/Rhy. Figs. 3 & 3A (both 3 times)

B♭6 B♭5 B♭6 B♭5 B♭6 C5 C6 C5 C6 C5 C6 G5

light. Al - right. Don't you wan - na feel ____ it? Don't you wan - na stare it cold?___

*Gtr. II enters on beat 4½ with B♭5 chord (tied to Rhy. Fig. 3A).

C/G G5 C/G G5 C/G G5 C/G G5 B♭5 B♭6 B♭5 B♭6 B♭5 B♭6 C5

Yeah, don't you wan - na feel ____ it?

C6 C5 C6 C5 C6 G5 C/G G5 C/G G5 C/G G5 B♭5 B♭6 B♭5 B♭6 B♭5 B♭6 C5

Don't you wan - na stare it cold?___ Don't you wan - na feel ____ it?

C6 C5 C6 C5 C6 G5 C/G G5 C/G G5 C/G G5 B♭5 (Gtr. I) B♭6 B♭5 B♭6 B♭5 B♭6 C5

Don't you wan - na stare it cold?___ Yeah, don't you wan - na feel ____ it?

(Gtr. II)

C6 C5 C6 C5 D5 G Gm7 G5(type 2) Gm7

sl. P.M.

Don't you wan - na stare it cold?____

G Gm7 G5 Gm7 G5 Rhy. Fig. 5 (end Rhy. Fig. 5) w/Rhy. Fig. 5 (9 times)

G Gm7 G5 Gm7 G5 G Gm7 G5 Gm7 G5 G Gm7 G5 Gm7 G5

Got - ta___ ev - er o - pen my eyes.___ Yeah,

(Gtr. II)

(w/slide)

G Gm7 G5 Gm7 G5 G Gm7 G5 Gm7 G5 G Gm7 G5 Gm7 G5 G Gm7 G5 Gm7 G5

yeah.___ Want___ to___ stare___ it cold.___

Double time ♩= 254

Outro

G Gm7 G5 Gm7 G5 G Gm7 G5 Gm7 G5 G Gm7 G5 Rhy. Fig. 6 C/G G5

Oh,___ yeah.___

(end Rhy. Fig. 6) w/Rhy. Fig. 6 (30 times)

C/G G5 C/G G5

C/G G5 C/G G5

I've got to stare

C/G G5 C/G G5

it cold or it nev - er let me go. I don't wan - na talk

C/G G5 C/G G5

a - bout it, preach a - bout it. Ev - 'ry - bod - y gon - na stare it cold. You've got to stare

C/G G5 C/G G5

it cold. I wan - na stare it cold. Nev - er wan - na preach

C/G G5 C/G G5

a - bout it, talk a - bout it. Ev - 'ry - thing, I'm gon - na stare it cold. I've got to stare

C/G G5 C/G G5

it cold or it nev - er let me go. I don't wan - na talk

C/G G5 C/G G5

a - bout it, preach a - bout it. Ev - 'ry - bod - y gon - na stare it cold. You've got to stare

C/G G5 C/G G5

— it cold. — I wan - na stare — it cold. — Nev-er wan - na preach —

C/G G5 C/G G5

— a - bout it, talk a - bout it. Ev - 'ry - thing, — I'm gon - na stare it cold.

8va

8va C/G G5 C/G G5

C/G G5 C/G G5

You've got to stare — it cold.

8va

C/G G5 C/G G5

I wan - na stare — it cold. — You've got to stare — it cold.

8va

C/G G5 C/G G5

I wan - na stare — it cold. — You've got to stare — it cold.

8va

C/G G5 C/G G5

I wan - na stare — it cold. — Oh, yeah. Oh, yeah. —

8va

open

G C G

Oh, — yeah. —

loco

Slowly ♩= 84
Triplet feel

D C G5 B♭ A G

... mer - cy on me.

Yes, when I gone,

Acous. gtr. (open G tuning)

Fade in
w/slide

D C G5 B♭ A G B♭/G G

Lord, have mer - cy on me.

P.M.

B♭/G G B♭5 G5 A B♭ A G B♭5 G5

Well, I dream of a la - dy. Like an

P P

B♭ C B♭ A G B♭ G A B♭ A G

an - gel, comes to me. And she cools me with

B♭ G B♭ C B♭ A G C

wa - ter 'cause I'm scared of the heat. Oh, when I'm gone,

D C B♭ A G D

Lord, have mer - cy on me. When I'm gone,

Begin fade C B♭ A G B♭5 G5 G B♭ G5 *Fade out*

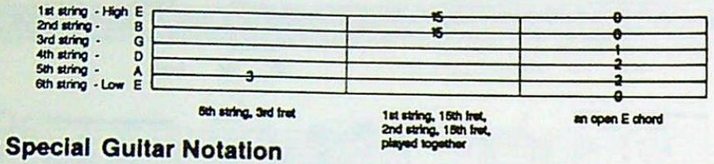
Lord, have mer - cy on me.

Additional Lyrics

3. Never thought about it and never no question.
Seein' where I'd gone wrong.
No kiss made it magic if that old girl has had it.
Then it's time for me to run along. *(To Chorus)*

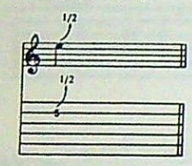
TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string. For example:

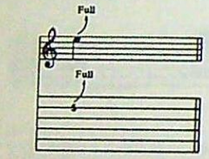


Definitions for Special Guitar Notation

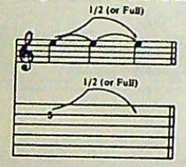
BEND: Strike the note and bend up ½ step (one fret).



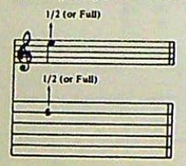
BEND: Strike the note and bend up a whole step (two frets).



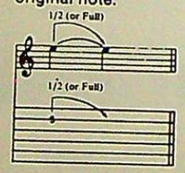
BEND AND RELEASE: Strike the note and bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



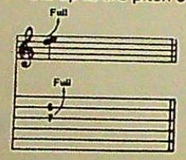
PRE-BEND: Bend the note up ½ (or whole) step, then strike it.



PRE-BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

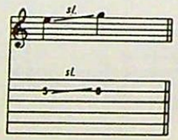


VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.

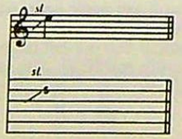
WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.

SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.

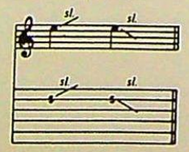
SLIDE: Same as above, except the second note is struck.



SLIDE: Slide up to the note indicated from a few frets below.



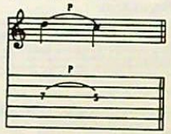
SLIDE: Strike the note and slide up or down an indefinite number of frets, releasing finger pressure at the end of the slide.



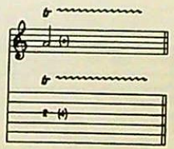
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.

HAMMER-ON: Without picking, sound the note indicated by sharply fretting the note with a left-hand finger.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

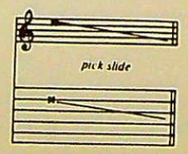


TRILL: Very rapidly alternate between the note indicated and the small note shown is parentheses by hammering on and pulling off.



TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.

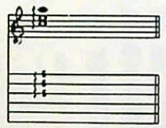
PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.



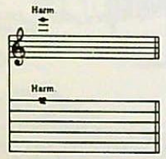
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

RAKE: Drag the pick across the strings indicated from low to high with a single downward motion.

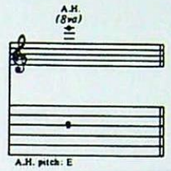
ARPEGGIO: Play the notes of the chord indicated by quickly rolling them from bottom to top.



NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.



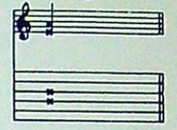
ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



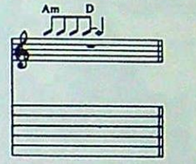
TREMOLO BAR: The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.

PALM MUTING: The note is partially muted by the right hand lightly touching the string(s) just before the bridge.

MUFFLED STRINGS: A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.

NOTE: Tablature numbers in parentheses mean:

1. The note is being sustained over a barline (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato) begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

Definitions of Musical Symbols

	Play an octave higher than written
	Play two octaves higher than written
	Play as written
pp (pianissimo)	Very soft
p (piano)	Soft
mp (mezzo - piano)	Moderately soft
mf (mezzo - forte)	Moderately loud
f (forte)	Loud
ff (fortissimo)	Very loud
(accent)	Accentuate note (play it louder)
(accent)	Accentuate note with great intensity

(staccato)	Play note short
/	Repeat previous beat (used for quarter or eighth notes)
//	Repeat previous beat (used for sixteenth notes)
%	Repeat previous measure
	Repeat measures between repeat signs
1. 2.	When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.
D.S. al Coda	Go back to the sign (𝄋), then play until the measure marked "To Coda," then skip to the section labeled "Coda."
D.C. al Fine	Go back to the beginning of the song and play until the mea marked "Fine" (end).

JEFF TISMAN

TWICE AS HARD
JEALOUS AGAIN
SISTER LUCK
COULD I'VE BEEN SO BLIND
SEEING THINGS
HARD TO HANDLE
THICK N' THIN
SHE TALKS TO ANGELS
STRUTTIN' BLUES
STARE IT COLD

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